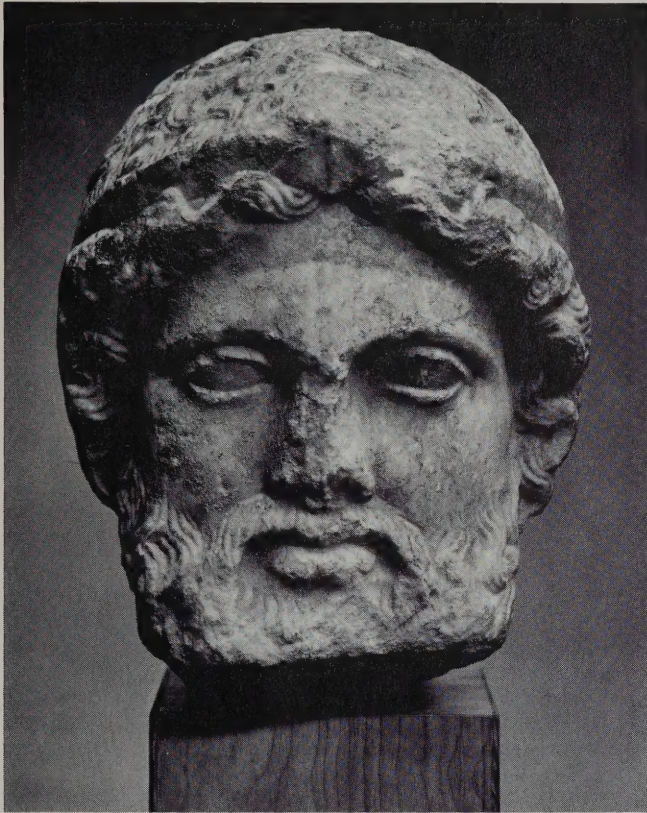


Art Theft Archive *Newsletter*



The Case For Notoriety

The recent well-publicized theft and recovery of a Greek marble *Head* from the Metropolitan Museum is a persuasive endorsement for immediate reporting of art thefts to both the police and the media. In the past, many museums have been unwilling to publicize thefts, because of the belief that such publicity often increases the risk. However, many museums are now revising this policy.

It seems clear that the Metropolitan theft was a kind of prank or retaliation to embarrass the museum, perhaps a by-product of the intense attention the press has given this subject in the last few months.

The museum acted quickly. The theft was discovered within minutes, and visitors were stopped, without the missing *Head* being found. There was some delay in reporting the theft to the police, presumably while the museum continued its internal investigation to confirm that the object was not somewhere on the premises. However, the day after the theft, the Museum provided photographs and an account of the incident, which appeared widely in the press. The following Wednesday, the *Head* was recovered from a Grand Central Station locker, following an anonymous tip.

We can only speculate as to whether the *Head* would have been returned, had its theft not been given such prominence. It seems logical, however, that without the publicity, there would have been little impetus for the return. It was, indeed, the media (NBC News) that was tipped off as to where the *Head* could be found. A station representative relayed this tip to the local police.

Had the museum been less candid, would this call have taken place? Had the head been returned without its being reported stolen, what would have been the consequences for the Museum, especially in terms of embarrassment.

Another major American museum recently suffered the theft of an important object. This loss has been kept out of the press, for fear that the publicity would expose the vulnerability of an inadequate security system. This practice is a common one. In light of recent events, however, it seems no longer to be a tenable one. Just as an assumption of public respect is no longer a tenable form of security, so the best interests of the whole collection no longer seem to justify concealment of unpleasant occurrences.

The outcome of the latter theft is undetermined, and it is not possible to draw a further parallel between these two incidents. If the latter object remains at large, however, the museum may soon wish it had enlisted the press as an ally in aid of the protection of its collections.

B. B.

Alert to Store-Front Dealers

New York art and antique dealers suffered a rash of thefts during January and February. This is the second bout of thefts in the last year. Last summer, three 57th Street galleries had important theft losses. In one case, thieves penetrated through the ceiling and stole a substantial collection of European porcelain. In the

two other incidents, dealers were robbed at gunpoint — in one case, during business hours on a Monday, when the gallery is normally closed, by a man posing as a deliveryman.

The recent incidents have been less violent, and relatively unsophisticated. In late December and January, at least six storefront galleries along Madison Avenue were burglarized in a similar fashion. A brick was thrown through the gallery window, and objects displayed in the windows were seized. The bronzes by Giacomo Manzù, Thomas Ball, and Juno Harrah listed in this issue were stolen in this way. Two male suspects driving a gray Toyota were seen in the neighborhood at the time of these thefts, but no arrests have been made.

Metal gates, in addition to burglar alarms, are the most effective form of protection for exposed vitrines, and many galleries may now have to install them. Interior, rather than exterior gates seem to be the most effective. Some galleries which have substantial steel gates outside the window have been burglarized. These gates can frequently be broken through without activating the burglar alarm. This gives thieves extra time in which to work. When they have successfully penetrated the gate, then the window is broken and merchandise quickly removed. Galleries with exterior gate systems should wire them, so that any tampering with the gate will activate the alarm.

SHOPLIFTING

Another half-dozen galleries have reported shoplifting incidents which may be inter-related, and connected with the circulation of a team of thieves. All the thefts have followed a similar pattern. A white man and woman unknown to the gallery appear, generally toward the end of the day. The woman detains the gallery owner or staff member, while the man circulates around the gallery, shoplifting one or more small, valuable items. In one such incident, the man removed a plastic case from a pedestal and stole a valuable Chinese jade. The same couple was later seen in a second Chinese art gallery, but the dealer in question had been warned. He watched them closely, and they did not steal. At a Madison Avenue antique shop, however, a similarly-described couple visited twice. On the second occasion, they shoplifted an English porcelain candleholder which was in place shortly before they arrived. The gallery owners noticed the absence of the porcelain and searched the visitors and their bags. They found a porcelain compote, but not the missing candleholder. At a 57th Street European porcelain gallery, the same shoplifting couple is reported to have stolen two valuable porcelain pieces.

In each case, the couple was described as follows: a small woman, approximately 5'3" tall, with shoulder-length dark blonde hair, wearing heavy eye makeup, and a man about 40, six feet tall, rather gaunt, with reddish hair and a scraggly red goatee. In one case, the man wore thick tinted glasses. Both wore ski jackets.

One possible link between these thefts is that all the dealers visited had been exhibitors at the New York Winter Antiques Show, held in New York at the end of January. In the first instance, the stolen jade had been displayed at the show, and the dealer felt there was a connection.

In 1975, the art community aided authorities in the apprehension of Charles Robert Richmond, a thief who had shoplifted valuable works from several Manhattan galleries. Richmond was arrested after a dealer recognized him from a photograph which had been circulated by the Art Dealers Association of America. Richmond had visited his gallery, but did not appear to have stolen anything. After he left, the dealer nevertheless phoned the

FBI. FBI agents stopped Richmond half an hour later, leaving another antique shop where he had stolen several Chinese scrolls. The owner of the latter gallery had not yet noted their disappearance.

To help apprehend the present ring of thieves, police recommend the following procedure: 1 Note the appearances of unknown visitors, especially any suspicious couple. 2 Call the police if you believe the couple has visited your gallery, even if you notice nothing missing. 3 If the couple visits and is suspected of stealing, have them followed.

In Manhattan, call these numbers if you believe you have been visited by a shoplifter:

If the shoplifter is in the gallery, call 911.

If the couple has been seen, call the Manhattan North Precinct, Anti-Crime Unit, 399-9311, or Lt. James Robert at the same precinct.

Other valuable numbers:

Art Identification Unit, Det. Robert Volpe. 334-0645

FBI, Complaints, or Agents Tom McShane or Margot Dennedy. 553-2700

Outside New York

In Toronto last month, two important art thefts occurred. On February 17, at about midnight, thieves smashed the glass door of a modern art gallery, where the collection of Paul Haim was on exhibit, entered the gallery and stole a Picasso painting (no 23, listed in this issue). They operated quickly, and left behind other works, including another Picasso. Although the gallery's alarm sounded immediately, the thieves escaped before the police arrived.

On the previous January 24 in Toronto, thieves rang the door bell of a private collector's home at 11:30, forced their way in, tied up the residents, and stole a Picasso crayon drawing (no 24 listed in this issue).

In Palos Verdes Estates, California, a valuable Italian painting was reported stolen during daytime hours. A thief entered an unlocked back door of a private home while an accomplice detained a resident who was at home at the time on the telephone. A *Madonna and Child* by Pietro da Cortona was stolen (no 18 listed in this issue).

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Stolen Objects

The list of stolen works in this newsletter is arranged differently from the first issue. In this and future issues, the list of stolen works will be grouped by object type, and within that category by school and century. The present issue has four main divisions: **Paintings, Drawings, and Sculpture** (European and American); **Icons**; **Oriental Art** and **Decorative Arts**. An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.



1. Ball



4. Schimmel

6. Lachaise

9. Van Goyen



PAINTINGS, DRAWINGS, AND SCULPTURE

AMERICAN

19th century

1. Thomas BALL (American, 1819–1911). *Daniel Webster*, 1853. Cast bronze, h 75.6 cm. Inscribed on back of base "T Ball Sculp/Boston Mass/Patent assigned to GW Nichols." Marked "J. T. Ames/Founder/Chicopee/Mass/21." Standing figure with right hand tucked into waistcoat; cloak draped on a stand next to right leg; two books on ground.
☆78.252. New York, NY. 20 Dec 78.
2. Frederic REMINGTON (American, 1861–1909). *Sitting Bull*. Oil on canvas, 29.2 × 24 cm. Signed 1/1. Frontal bust portrait of an Indian wearing a hat straight across brow. Hair in braids, wearing a buckskin jacket.
☆78.248. Tulsa, Ok. Jun 78.
3. Charles Marion RUSSELL (American, 1864–1926). *Indian Column*, 1886–7. Watercolor on paper, 15.2 × 30.15 cm. Signed 1/1 "CMR" with skull insignia. A column of Indian riders moving in a line from right background to center, across a grassy plain, against a low horizon.
☆78.247. Colorado Springs, Co. May 78.
4. Wilhelm SCHIMMEL (American, last half of 19th c). *Schimmel Bird*. Wood, carved and painted; approx 22.9 × 30.5 cm. Large folk art bird with wings spread. Body decorated with incised diamond shapes, tail attached to base. Beak and eyes painted.
☆79.14. Place of theft withheld. 9 Jan 79.

20th century

5. June HARRAH (American, 20th c). *Horse*. Bronze, 45.7 × 30.5 cm. Standing horse on a flat plinth. Bucket below.
79.4. New York, NY. 20 Jan 79.
6. Gaston LACHAISE (American, 1882–1935). *Standing Nude*, 1921. Bronze, h 29.8 cm. Signed and dated on back of base. LA no 28. No 6 of 11 of authorized 1971 edition. Buxom standing female, weight on right leg, holding a drapery behind her legs with left hand, stroking hair with right hand.
☆78.253. New York, NY. 28 Sep 78.
7. George LUKS (American, 1867–1933). *Central Park Cabbie*. Oil on canvas (?), 28 × 23 cm.
79.5.1. New York, NY. 15 Jan 79.
8. Everett SHINN (American, 1876–1953). *Dancer on the Stage*. Oil on canvas, 25.4 × 45.7 cm.
79.5.2. New York, NY. 15 Jan 79.

DUTCH

17th century

9. Att to Jan van GOYEN (Dutch, 1596–1656). *A River Scene with Sailing Boats*. Oil on panel, 33 × 45.7 cm. Sailboats on a river; figures in a rowboat at 1/1; a windmill on the far shore at right.
☆78.246.4. Cohasset, Ma. Aug 78. Reward.



10. Netscher



11. Rembrandt, Att.

10. Caspar NETSCHER (Dutch, 1635/6–84). *The Courtship*. Oil on canvas, 53.3 × 45.1 cm. Young woman in a satin dress and shawl sits before a landscape, leaning left arm on a table. A young man stands behind the table playing a lute.

☆78.246.6. Cohasset, Ma. Aug 78. Reward.

11. Att to REMBRANDT van Rijn. (Dutch, 1606–69). *Portrait of a Lady*. Oil on panel, 68.6 × 52.7 cm. Oval frontal bust portrait of a woman, bareheaded, wearing a small jeweled tiara, dark dress, with a low square neck, lace inset and lace collar, pearls around neck, and gold chains along the edge of the inset. Rectangular gold wood frame with engraved leaf decoration at corners.

☆78.246.1. Cohasset, Ma. Aug 78. Reward.

12. Willem Van de VELDE (Dutch, 1611–93). *Salute on a Calm Sea*. Oil on canvas, 31.75 × 47 cm. Sailing ship at center right firing guns; other ships and boats on the sea. Figure standing on shore in center foreground, near two fishermen in a rowboat drawing nets.

☆78.246.5. Cohasset, Ma. Reward.

19th century

13. Adriaan de GROOT (?) (Dutch, 1871–1942). *Dutch Coastal View with Figures on the Shore*. Oil on panel, 29.2 × 43.2 cm. Signed 1/1. Cabin on a quayside at left with a sailboat beside it. Three men and two children with a rowboat on the shore at right.

☆78.249.3. New York, NY. 28 Nov 78.

14. Eugene VERBOECKHOVEN (Dutch, 1798–1881). *Cows and Sheep in a Landscape*, 1876. Oil on canvas (?), 31.75 × 39.4 cm. Signed and dated 1/1. Two cows and a recumbent sheep in centerground. Cows facing left, one standing; second sheep standing in right background facing right.

☆78.249.2. New York, NY. 28 Nov 78.

15. Att to Eugene VERBOECKHOVEN (Dutch, 1798–1881). *Study of Two Cows and a Sheep in a Field*. Oil on panel, 24.1 × 30.5 cm. Two cows butt heads in foreground left; a sheep seen from behind at center right.

☆78.249.1. New York, NY. 28 Nov 78.

FLEMISH, 16th century

16. Att to Pieter BRUEGHEL the Younger (Flemish, 1564–1638). *The Harvest*. Oil on panel, 41.3 × 58.4 cm. From a drawing by Pieter Brueghel the Elder in the Hamburg Kunsthalle. Peasants in a landscape, harvesting wheat with scythes, and gathering it. Figure in right foreground drinks from a large jug. Village with church spire in left background.

☆78.246.3. Cohasset, Ma. Aug 78. Reward.

FRENCH, 19th century

17. Charles Emile JACQUES (French, 1813–94). *Farmyard Scenes with Hens and a Rooster*. Two works, each 12.7 × 22.9 cm. Signed 1/1. One depicts three hens and a rooster before a wall; straw strewn on the ground.

☆78.249.4 a-b. New York, NY. 28 Nov 78.



12. Van de Velde



14. Verboeckhoven



17. Jacques



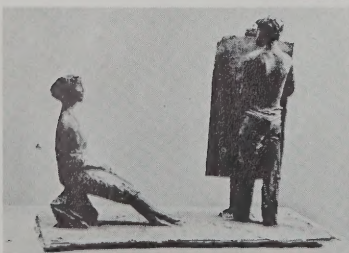
16. Brueghel, Att.

20. El Greco, Att.



19. Manzu

21. Fortuny





23. Picasso

24. Picasso



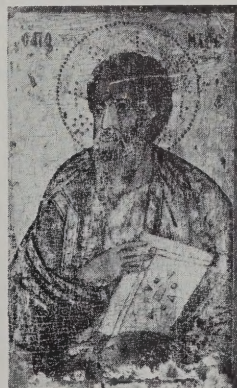
25. Greek, 19th c.

27. Greek, 19th c.



26. Greek, 19th c.

28. Greek, 19th c.



ITALIAN

17th century

18. Pietro da CORTONA (Italian, 1596–1669). *Madonna and Child*, 1626. Oil on canvas, approx 76.2 × 71.1 cm. Signed or inscribed on back of canvas. Madonna in a red dress seated with child on lap, with two other seated female figures, before a landscape. Three other women in background. ☆79.3. Palos Verdes Estates, Ca. 31 Jan 79.

20th century

19. Giacomo MANZU (Italian, b 1908). *Artist and Model*. Bronze, 50.8 × 66 × 30.5 cm. Ref: *The Bronze Reliefs for the Door of St. Peters and Sculpture, Paintings, Drawings by Manzu*. Paul Rosenberg Gallery, New York, Dec 6 1965–Jan 29, 1966, no 46. Female seated on a low stool at right, feet stretched out, arms crossed. Artist with upper torso bare stands at an easel at left. Both figures on a thin plinth. ☆79.1. New York, NY. Jan 79.

SPANISH

17th century

20. Att to EL GRECO (Spanish, 1541–1614). *St. Matthew*. Oil on canvas, 62.9 × 50.16 cm. Ref: FARL #808–1r5. Waist-length portrait of a bearded saint reading the Gospel, which he holds in his left hand. Blue tunic, buff robe, yellow mantle, dark brown background. ☆78.246.2. Cohasset, Ma. Aug 78. Reward.

20th century

21. Mariano FORTUNY y Carbo (Spanish, 1838–74). *Strollers in the Park*, ca 1865. Oil on canvas (?), 18.4 × 31.1 cm. Signed 1/1: "Fortuny." Verso possibly stamped "Meadows Museum, Southern Methodist University, Dallas, Texas." Antique gold, heavily carved frame. Impressionist landscape with figures in a path. Dark mass of trees at right. ☆78.220. Dallas, Texas. 1 Dec 78.
22. Pablo PICASSO (Spanish, 1881–1973). *Musician*. Crayon and pencil on paper, 12.7 × 23 cm. Depicts a violin or lute player. 79.5.3. New York, NY. 15 Jan 79.

23. ———. *Woman Seated*, 1966. Colored crayon, 49.5 × 61 cm. Signed and dated u/1. "25.12.66.I" "Picasso." Cut from frame. Ref: Zervos, v 25, no 239. Nude woman seated on the ground, face in profile facing right, legs crossed, right arm leaning on left knee. ☆79.12. Toronto, Ontario. 24 Jan 79.
24. ———. *Woman with a Hat Holding the Head of a Sheep*, 12 Oct 1939. Oil on canvas, 65 × 50 cm. Signed 1/r. Ref: Zervos, v 9, no 352. Waist-length abstract female figure at a table holding a sheep's head on a tray with her left hand. Brown wood frame. ☆79.11. Toronto, Ontario. 17 Feb 79.

ICONS

21 icons were stolen from the Kariye Museum, Istanbul, on the night of 18–19 Aug 78. Any information concerning these icons should be communicated to Mr. Cetin Anlagan, Deputy Director of Antiquities and Museums, Ankara or Mr. Kenan T. Erim, Department of Classics, 700 RD Smith Hall, New York University, New York 10003.

A list follows.

GREEK

25. Greek, probably 19th c. *Virgin and Child*. Wooden panel, 43 × 34 cm. Inv no 11163. Virgin embraces Child; angels at left and right. Three male saints below. ☆78.223.1. Istanbul, Turkey. 18–19 Aug 78.
26. Unknown artist. 19th c. *St. John the Baptist*. Wooden panel, 47 × 33.5 cm. Stands frontally holding a scroll and scepter in right hand, wearing a camel skin, robe, and wings. Christ and angel above at left and right. A tree at left. Beheading depicted below. ☆78.223.4. Istanbul, Turkey. 18–19 Aug 78.
27. ———. 19th c. *St. Luke*. Wooden panel, 30.5 × 48.5 cm. Inv no 12913. Waist-length male saint holding the Gospel. ☆78.223.2. Istanbul, Turkey. 18–19 Aug 78.
28. ———. 19 c. *St. Matthew*. Wooden panel, 31 × 49 cm. Inv no 12914. Waist-length male saint holding the Gospel. ☆78.223.3. Istanbul, Turkey. 18–19 Aug 78.
29. ———. 19th c. *Virgin Mary with Christ Child and Saints*. Wooden panel, 30 × 35 cm. Inv no 4. 78.223.19. Istanbul, Turkey. 18–19 Aug 78.
30. Probably Greek, 19th c. *Virgin Mary with Christ Child*. Wood. Triptych. 78.223.20. Istanbul, Turkey. 18–19 Aug 78.
31. Greek, 19th c. (?) *Saints*. Wooden panel. 78.223.21. Istanbul, Turkey. 18–19 Aug 78.

RUSSIAN

32. Unknown artist, 18th c. *Christ Enthroned*. Wooden panel, 46 × 37.5 cm. Christ seated in an architectural niche, holding the Gospel. Virgin at left; St. John the Baptist at right. Two worshipping male saints bow in foreground. Two male saints and two angels behind the throne in background. 78.223.16. Istanbul, Turkey. 18–19 Aug 78.
33. ———. 18th c. *Four Religious Figures*. Wooden panel, 35.5 × 30 cm. Inv no 13094. Four half-length frontal figures in two registers. Above, two female saints. Below, the Virgin with Christ Child and John the Baptist (?). In center, Holy Shroud with face of Christ. ☆78.223.12. Istanbul, Turkey. 18–19 Aug 78.



32. Russian, 18th c.



35. Russian, 18th c.



36. Russian, 18th c.



37. Russian, 18th c.



40. Russian, 18th c.



41. Russian, 18th-19th c.



44. Russian, 19th c.



46. Ch'ien Lung

47. Chinese Export



34. ———. 18th c. *Four Scenes from the Life of Christ*. Wooden panel, 30.2 × 25.5 cm. Inv no 13066. Include the Nativity, the Baptism, the Presentation, and the Deposition.
☆78.223.7. Istanbul, Turkey. 18–19 Aug 78.

35. ———. 18th c. *Pieta*. Wooden panel, 32.3 × 27.3 cm. Inv no 13088. Upper torso of Virgin and Christ. Virgin stands behind Christ, and raises his body from the tomb. Wooden crucifix behind.
☆78.223.9. Istanbul, Turkey. 18–19 Aug 78.

36. ———. 18th c. *St. Nicolas*. Wooden panel, 32 × 28 cm. Inv no 13153. Frontal waist-length saint, wearing a robe decorated with floral design, holding the Bible in left hand, with right hand raised. Male saint and Virgin in background at left and right.
☆78.223.14. Istanbul, Turkey. 18–19 Aug 78.

37. ———. 18th c. *Saint Pareskevi*. Wooden panel, 30.5 × 26 cm. Inv no 13175. Waist-length female saint seen frontally, with an open scroll in left hand, holding a cross in right hand, wearing a turban held in place by as jeweled band.
☆78.223.15. Istanbul, Turkey. 18–19 Aug 78.

38. ———. 18th c. *Two Russian Saints*. Wooden panel, 56.5 × 46 cm. Inv no 13046. Christ stands in center of panel, flanked by two male saints; below them is a landscape with three horsemen and many other unsaddled horses. God the Father in an oculus at center top.
78.223.8. Istanbul, Turkey. 18–19 Aug 78.

39. ———. 18th c. *Two Russian Saints with the Blessing Christ-Child in Clouds Above*. Wooden panel, 32.8 × 28.5 cm. Saints stand in a landscape with sparse grass, each facing slightly to center. Christ Child in a semi-circle of clouds at top center.
☆78.223.11. Istanbul, Turkey. 18–19 Aug 78.

40. ———. 18th c. *Virgin and Child*. Wooden panel, 32 × 28 cm. Inv no 13136. Half-length Virgin holds Christ child at her left, against a plain background with Cyrillic inscriptions.
☆78.223.13. Istanbul, Turkey. 18–19 Aug 78.

41. ———. 18th c. *The Virgin Healing the Poor and Sick*. Wooden panel, 30.2 × 25.5 cm. Inv no 13032. Virgin at center with many small figures at left and right.
☆78.223.6. Istanbul, Turkey. 18–19 Aug 78.

42. ———. 18th–19th c. *Christ Enthroned with Saints*. Wooden panel, 46.3 × 40.7 cm. Christ sits at center, open book on lap, right hand raised. Male saints at right and left.
☆78.223.10. Istanbul, Turkey. 18–19 Aug 78.

43. ———. 18th–19th c. *Virgin Mary with Christ in Medallion*. Wooden panel. Inv no 13027. Waist-length Virgin with hands raised, palms outward. Christ child in medallion at center with right hand raised. Six saints along sides; two angels beside Virgin.
☆78.223.5. Istanbul, Turkey. 18–19 Aug 78.

44. ———. 19th c. *Crucifixion*. Wooden panel with metal (silver?) relief, 27.5 × 34 cm. Inv no 13220. Relief Crucifix mounted in wooden panel. Four saints along side at left; three male saints and two small figures along side at right.
☆78.223.17. Istanbul, Turkey. 18–19 Aug 78.
45. ———. 19th c. *Crucifixion*. Wooden panel with metal (silver?) relief, 32.5 × 34.5 cm. Crucifixion in relief at center, mounted in wooden panel. Six saints stand in landscape at left and right.
☆78.223.18. Istanbul, Turkey. 18–19 Aug 78.

ORIENTAL ART

CHINESE

46. Ch'ien Lung (Chinese, 1736–95). *Three Rams*. Grey-white jade, 1 15.9 cm. Three recumbent rams; one large, two small. Large ram holds a fungus vine in his mouth. Pearl of omnipotence on top with yin yang symbol inscribed on it.
☆79.9. New York, NY. Feb 79.
47. Chinese export (?), late 19th c. *Eagle*. Carved ivory and bronze. Wing span approx 91.4 cm. Realistic eagle with wing spread; bronze talons.
☆78.9.2. Oakland, Ca. 10 Mar 78.

NEPALESE

- 14th century
48. Unknown artist, 14th c. *Mandala Set*. Copper bronze, h. from 4.5 to 12.7 cm. 15-piece mandala set with cremation scene, two elephants with Nepalese *yab yum* figure, deities seated on lotus thrones, etc.
☆78.228.12. New York, NY. 28 Dec 78.

15th century

49. ———. 15th c. "*Demonqueller*." Gilt bronze, h 20.3 cm. Buddhist standing figure with multiple heads and arms, wearing a crown depicting many small figures, and a jeweled skirt.
☆78.228.13. New York, NY. 25 Dec 78.

16th century.

50. ———. 16th c. *Six-armed Deity*. Gilt bronze. Dancing figure with six arms, high crown, elegantly dressed and draped with jewelry. Standing on a figure lying among tongues of fire on a lotus throne.
☆78.228.10. New York, NY. 25 Dec 78.

17th century

51. ———. 17th c. *Demchok*. Gilt bronze. Buddhist 12-armed figure, dancing in a circle of fire, pointed at top ring. Four faces facing the four directions, wearing a high turreted crown. Body covered with jewels. Treading on a recumbent figure with right foot. Standing on a lotus throne.
☆78.228.11. New York, NY. 25 Dec 78.
52. ———. 17th c. *Depunghara*, ca 1665. Colored ink, gold leaf on fabric; 8.9 × 6.3 cm. Tanka: Central figure is Buddha standing in an arched nimbus. Nimbus is surrounded by stylized flames, and supported by two lions (?). Small figures of Buddhist pantheon arranged in eight horizontal rows with five figures in nimbuses above. Dominant colors: red and gold leaf.
☆78.228.24. New York, NY. 25 Dec 78.

19th century

53. ———. 19th c. *Book Cover*, ca 1810. Color on fabric, h 12.7 × 1 38 cm. Brightly painted horizontal scene depicting many Buddhist figures seated on lotus thrones or in dancing postures.
☆78.228.18.
54. ———. 19th c. *Milarapa*. Gilt bronze with paint, h 12.7 cm. Male figure sitting cross-legged on a stand covered with an animal skin. Holds right hand to right ear, wears a garment draped over left shoulder and flowing over lower torso and legs. Painted face, third eye of wisdom.
☆78.228.1. New York, NY. 25 Dec 78.

TIBETAN

10th century

55. Unknown artist, 10th c. *Dorje*. Silver, iron, silk. Silver box, trough-shaped, decorated with lozenge motifs, bearing fingerprints of Lama, with attached colored silk tassels.
☆78.228.14. New York, NY. 25 Dec 78.

56. ———. 10th c. "*Dorje Palmo*." Gilt bronze, h 13.9 and 16.5 cm. Two Buddhist figures, each holding varja in raised right hand, staff in left hand, standing with one leg bent and slightly raised on a lotus throne.
☆78.228.16 a-b. New York, NY. 25 Dec 78.

16th century

57. ———. 16th c. *Bodhisattva*. Bronze, paint, jewels; h 60 cm. Bodhisattva figure wearing a crown, earrings, and removable flower attached at left; sword in raised right hand, left hand raised to chest, palm out, seated in lotus position on a lotus throne.
☆78.228.7. New York, NY. 25 Dec 78.
58. ———. 16th c. "*Kali Jambala*." Gilt bronze, h 20.3 cm. Buddhist figure wearing a high crown cast with many small Buddha figures, standing on a recumbent nude human figure, on lotus stand.
☆78.228.15. New York, NY. 25 Dec 78.

18th century

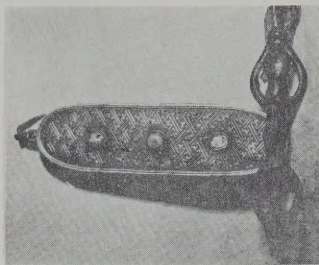
59. ———. 18th c. *Altar*. Gilt copper, h 55 cm. Cast repousse Buddhist altar with separate stand. Standing Buddha figure in an ogival nimbus. Figures of attendants, apsaras, and cloud-like scroll patterns. Stand decorated with two rows of Buddhist attendant figures in relief.
☆78.228.5. New York, NY. 25 Dec 78.
60. ———. 18th c. *Green Tara*. Gilt bronze, h 21 cm. Buddhist figure wearing a turreted crown, jewels, with a trefoil-shaped ring of fire with stylized raised flame behind. Seated on a lotus throne with left hand raised, right hand touching the earth.
☆78.228.8. New York, NY. 25 Dec 78.
61. ———. 18th c. *Green Tara*. Colored ink on fabric, 43.1 × 30.5 cm. Tanka depicting dark green Buddhist figure seated on a lotus throne, in a floral landscape.
☆78.228.20. New York, NY. 25 Dec 78.
62. ———. 18th c. *Mandala*. Colored ink mounted on brocade, 81.2 × 71.1 cm. Tanka depicting a "Mandala" (magic circle painting) usually printed by wood-block onto fabric. Design consists of geometric patterns enclosed by two circular bands at the outer edge of the painting.
☆78.228.21. New York, NY. 25 Dec 78.
63. ———. 18th c. *Mandala*. Colored ink on fabric, 71.1 × 43.1 cm. Tanka depicting a "mandala" (magic circle painting) from Esoteric Buddhism, design usually printed by wood-block onto fabric. Seated Buddhist figure in center of square within a double circle, smaller Buddhist figures placed at each corner of the painting. Clouds at top and simple landscape below. Dominant color: orange.
☆78.228.25. New York, NY. 25 Dec 78.
64. ———. 18th c. *Seated Lamas*. Colored ink on fabric, 76.2 × 43.2 cm. Central figure of a Lama seated in meditation in a landscape; four smaller figures disposed around him, each seated in meditation pose.
☆78.228.27. New York, NY. 25 Dec 78.
65. ———. 18th c. *Stupa*. Gilt bronze, semi-precious stones, shell; h 48 cm. Replica of a Buddhist temple, on a tall base decorated with cast relief scenes from the life of Buddha, inlaid with coral, turquoise, and conch.
☆78..228.6. New York, NY. 25 Dec 78.

19th century

66. ———. 19th c. *Bells and Dorjes*. Bronze. Two sets of bells decorated with floral motif and Buddhist figures. Five dorjes, bow-tie shaped for holding in hand, decorated with floral motifs.
☆78.228.9. New York, NY. 25 Dec 78.
67. ———. 19th c. *Bodhisattva*. Gilt bronze and paint. Maitreya wearing jewels and a crown sitting in lotus position on a lotus throne, holding a small replica of Buddha in his lap. Underside of sculpture is sealed.
☆78.228.3. New York, NY. 25 Dec 78.



54. Nepalese, 19th c.
58. Tibetan, 16th c.



55. Tibetan, 10th c.
59. Tibetan, 18th c.



57. Tibetan, 16th c.
67. Tibetan, 19th c.



68. Tibetan, 19th c.



69. Tibetan, 19th c.



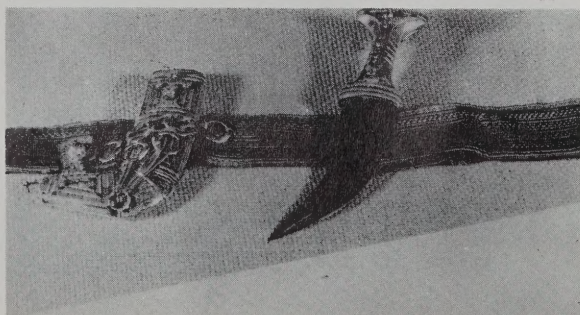
73. Tibetan



75a. Presentation Dagger



75b. Presentation Dagger



68. ———. 19th c. *Buddha*. Gilt bronze. Serene Buddha seated in meditation pose, right hand touching earth, left hand in lap, palm upwards. Draped garment, hair in topknot, long ears. Seated on lotus throne atop a tripartite platform.
☆78.228.4. New York, NY. 25 Dec 78.
69. ———. 19th c. *Buddha*. Colored ink mounted on brocade, 76.2 × 53.3 cm. Tanka: central portion depicts seated Buddha in meditative position on a lotus throne, with a halo, surrounded by a shield of flame. Flanked by Bodhisattvas on either side. Four smaller Buddha figures in each corner of the painting. Dominant color: bright green.
☆78.228.19. New York, NY. 25 Dec 78.
70. ———. 19th c. *King of Shangri-la*. Colored ink on fabric, 76.2 × 58.4 cm. Tanka depicting seated Buddhist figure in center of painting surrounded by smaller figures and floating clouds. The whole mounted on blue brocade fabric.
☆78.228.23. New York, NY. 25 Dec 78.
71. ———. 19th c. *Lama*. Gilt bronze with paint, h 25.4 cm. Buddhist figure seated on lotus stand. Bald, with prominent ears. Right hand raised, thumb and forefinger joined. Robe draped over left shoulder falls in smooth folds.
☆78.228.2. New York, NY. 25 Dec 78.
72. ———. 19th c. *Triptych*. Colored ink and gold leaf on fabric, 71 × 45.7 cm. Triptych banner paintings depicting: 1. Green Tara; 2. White Tara; 3. Buddha seated on lotus throne surrounded by smaller buddhas and two Bodhisattvas.
☆78.228.26. New York, NY. 25 Dec 78.

Century Unknown

73. ———. century unknown. *Buddha with Two Attendants on a Lion Throne*. Colored ink on fabric, 61 × 40.6 cm. Tanka depicting seated Buddha in lotus position, touching Earth, on lion-supported lotus throne in center of picture, flanked by two attendants. Buddha has a halo and sits before a circle of fire. Mountainous landscape background. Overall pale pastel colors.
☆78.228.22. New York, NY. 25 Dec 78.
74. ———. century unknown. *Exorcism Kit*. Metal, painted and decorated. 10 implements used for religious rituals inside a two-piece triangular box. Lid decorated with half a "dorje" and bottom is painted inside with a mountain landscape scene.
☆78.228.17. New York, NY. 25 Dec 78.

DECORATIVE ARTS

Arms and Armor

75. *Presentation Daggers*. Presented to Harry S. Truman by the King of Saudi Arabia during Truman's tenure of office. Two daggers with gold handles and scabbards. One decorated with 43 diamonds, 2 emeralds, and 7 rubies; the other decorated with 13 diamonds.
☆78.8.1 & 2. Independence, Mo. 24 Mar 78.
76. *Presentation Swords*. Presented to Harry S. Truman by the King of Saudi Arabia during Truman's tenure of office. Two gold swords and scabbards. One sword and scabbard is decorated with 63 diamonds, 6 oval rubies, and 3 emeralds. These stones include two extremely fine 7-karat diamonds, and an octagon emerald surrounded by a ring of diamonds at the base of the scabbard. The second sword and scabbard are decorated with 20 diamonds.
☆78.8.3 & 4. Independence, Mo. 24 Mar 78.
77. *Presentation Sword*. Presented to Harry S. Truman by the Shah of Iran during Truman's tenure of office. Gold, decorated with floral filigree and precious stones.
☆78.8.5. Independence, Mo. 24 Mar 78.

Clocks

78. VERNEUIL (French, late 18th c.). *Skeleton Clock*. Onyx (?), bronze, and gilt bronze, 80 × 60 cm. Skeleton clock with a large pendulum, white enamel face, and four small white enamel dials mounted on an open bronze frame, surmounted by a bird in profile with wings spread. Black onyx base with gilt decoration consisting of intertwined tendrils. The clock is supported by two lions in profile facing outwards, supporting urns on their heads.
☆78.250. Paris, France. 4 Dec 78. Reward.

Glass

79. Tiffany Studios (American, New York, early 20th c.). *"Apple Blossom" Shade*. leaded glass, diam 40.6 cm. Signed "Tiffany Studios, New York, 1455-8." Hemispheric red, white, and green glass shade, white five-petaled blossoms surrounded by leaves on branches against white fractured background.
☆78.217.3. New York, NY. 24 Aug 78.
80. ———. *"Azalea" Shade and Base*. Leaded glass, diam 50.8 cm. Signed "Tiffany Studios." "1918" inscribed. Conical shade, rounded at shoulder, inward-curving to lower edge. Over-all decoration of leaded azalea flowers.
☆78.217.6. New York, NY. 24 Aug 78.
81. ———. *"Daffodil" Shade*. Leaded glass, diam 50.8 cm. Signed "Tiffany Studios, New York." Yellow hanging flowers, green stems, against white background.
☆78.217.5. New York, NY. 24 Aug 78.

82. ———. *"Dogwood" Shade*. Leaded glass, diam 45.7 cm. Unsigned. Conical to shoulder; straight to lower edge. Blue, green, and white; clusters of four-petaled dogwood flowers; plain horizontal bands at shoulder and lower edge.
☆78.217.4. New York, NY. 24 Aug 78.

83. ———. *"Dragonfly" Shade*. Leaded glass, diam 50.8 cm. Signed. Conical shape, amber color. Dragonflies with wing-tips touching, facing downward. Background of irregular shapes and protruding oval "eyes."
☆78.217.1. New York, NY. 24 Aug 78.

84. ———. *"Feather" Shade*. Leaded glass, diam 40.6 cm. Cone shape.
78.217.8. New York, NY. 24 Aug 78.

85. ———. *Hanging Lamp*. Leaded glass, shade diam 50.8 cm. Signed "T.S./N.Y./260X." Triple row of bulbous red and orange "turtleback" forms, within regular gilt-leaded glass mosaic background. Complete with cap, chain, ceiling fixture.
☆78.217.7. New York, NY. 24 Aug 78.

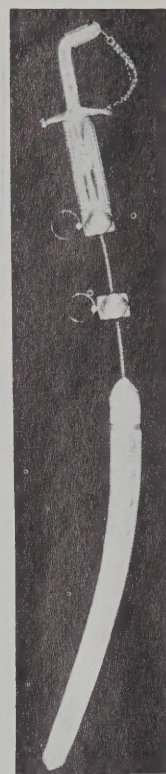
86. ———. *"Miniature Wisteria" Shade and Base*. Leaded glass shade, diam 26.7 cm, h 42 cm. Circular shade with straight sides, irregular border. Tree trunk base covered with vines.
☆78.217.10. New York, NY. 24 Aug 78.

87. ———. *"Oakleaf" Shade*. Leaded glass. Numbered 1467. Oak leaves and acorns in spiraling design. Sloping form to shoulder, straight bands of rectangular shapes to lower edge.
☆78.217.9. New York, NY. 24 Aug 78.

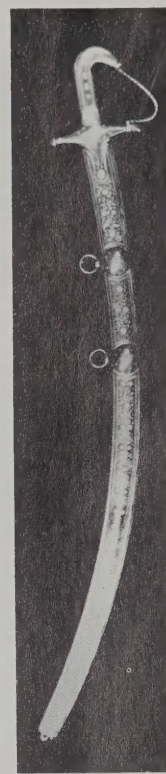
88. ———. *"Woodbine" Shade*. Leaded glass, diam 40.6 cm. Signed. Overall decoration of five-petaled flowers. Blue, green, and brown glass. Sloping sides.
☆78.217.2. New York, NY. 24 Aug 78.



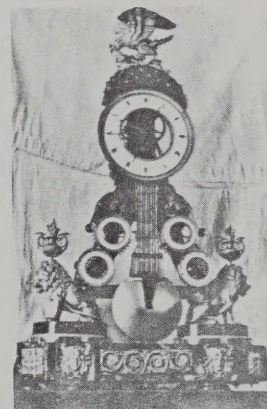
76a. Sword



76b. Sword



77. Sword

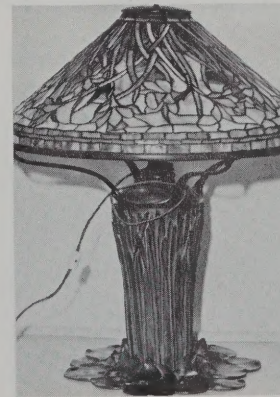


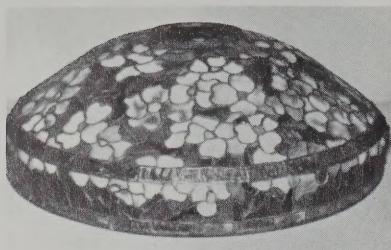
78. Verneuil

79. Tiffany

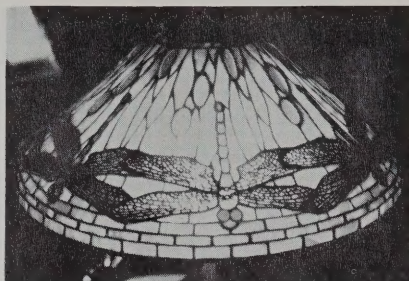


81. Tiffany





82. Tiffany



83. Tiffany



85. Tiffany
87. Tiffany



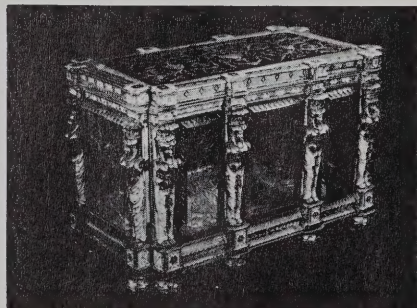
86. Tiffany
88. Tiffany



89. Andrews



90. Weininger



Objets d'art

89. A. ANDREWS (American, San Francisco, 19th c). *Jewel Casket*. Gold, quartz, moss agate; 17.8 × 22.9 cm. Signed. Rectangular with molded top and base, resting on four feet formed of four miniature female figures. Top pilasters and moldings of gold quartz. The interior of the top is recessed and engraved in full relief with railroad scenes, Indians, and herds of buffalo. In the top of the lid, on the exterior and sides are large fine pieces of agate heavily veined with gold.

☆78.9.1. Oakland, Ca. 10 Mar 78.

90. Leopold WEININGER (Viennese, early 20th c). *Box*. Rock crystal, gold, silver, enamel. Caryatids interspersed with engraved crystal panels, enamel borders with enamel geometric designs.

☆78.255.2. New York, NY. 27 Jul 77.

Silver

91. Ball, Tomkins & Black (American, New York, 19th c successor to Marquand & Co). *Ewer*. Silver. Classical shape, repousse body. Floral design with cartouche in center. Simple pommet molding at base, bottom of bowl, top and edge of lip. Handle shoulder to lip. Inscribed: Presented by a few friends in New London, Conn to Rev Jabez H. Swan as a testimonial of their personal esteem and appreciation of his successful labors in the cause of temperance. April 1853. Let the Elders that rule well, be counted worth of double honor, especially they who labor in the word and doctrine . . . 1st Tim., 5-6." Mark: JB

☆78.161.5. New London, Cn. 25 Aug 78. Reward.

92. Joseph COPP (American, 1732-1813). *Porringer*. ca 1757. Silver, diam 12.7 cm. Mark: J. Copp. "Harriet" engraved on handle in English Gothic. Keyhole pattern on handle.

☆78.161.1. New London, Cn. 25 Aug 78. Reward.

93. ———. *Porringer*, ca 1766. Silver, diam 12.7 cm. Mark: J. Copp in rectangle. Silver bowl with convex sides and slightly domed center. Flat cast handle with keyhole pattern. Inscribed: Sarah Gould/to/GM (script in shaped block capitals) on handle. "1766" on lower surface of handle. Ref: "Early Connecticut Silver, 1700-1840. Bohan & Hammerslough, pl 49.

☆78.161.4. New London, Cn. 25 Aug 78. Reward.

94. J. GARDNER (American, New London, 18th c). *Porringer*, 1760. Silver, diam 12.7 cm. Mark: "J. Gardner" in rectangle. Initials "JAE" top of handle. Extremely decorated perforated handles.

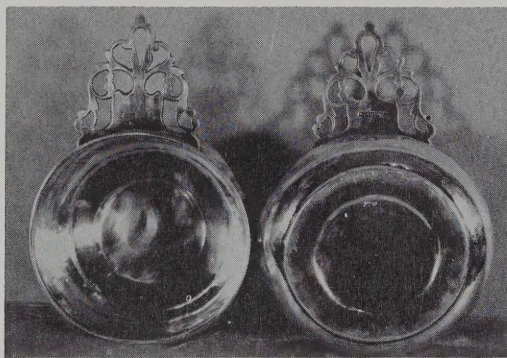
☆78.161.3. New London, Cn. 25 Aug 78. Reward.

95. John HALLAM (American, 1752-1800). *Ladle*. Silver, 134.3 cm × diam (bowl) 9.5 cm. Undecorated with hemispheric bowl.

☆78.161.9. New London, Cn. 25 Aug 78. Reward.



91. Ball, Tomkins & Black
93. J. Copp



98. O. Rich 100. S. Vernon



96. Thomas HARLAND (American, Norwich, 1735–1807). *George Washington Memorial Spoon*, 1805. Silver, l 22.9 cm. Mark: "Harland" in rectangle. Initials "RRC" underside of handle. Shell form at base of bowl. Only other examples are in Metropolitan Museum and Henry Francis duPont Winterthur Museum.
☆78.161.7. New London, Cn. 25 Aug 78. Reward
97. Elias PELLETREAU (American, New York, 2nd qtr of 18th c). *Beaker*. 78.161.lb. New London, Cn. 25 Aug 78. Reward.
98. Obadiah RICH (American, Boston, 19th c). *Sauce Boat* (one of a pair), 1830. Silver, 12.7 × 19.05 cm. Chippendale style of 1750, though made in 1830. Tri-footed curved bowl, round handle with ogee curved base, shell feet, flaring spout.
78.161.8. New London, Cn. 25 Aug 78. Reward.
99. John Proctor TROTT (American, New London, 1769–1852). *Serving Spoons*. Mark: "JPT" in rectangle. Initials EAB. Four of a matched set of six serving spoons. Unadorned; handle tip pointed.
☆78.161.6 a-d. New London, Cn. 25 Aug 78. Reward.
100. Samuel VERNON (American, Newport, 1st qtr of 18th c). *Beaker*. Engraved: "The gift of St. John Davie to the Chh of Christ. Cylindrical beaker with two handles lip to body. Undecorated.
☆78.161.2. New London, Cn. 25 Aug 78. Reward.



96. T. Harland 99. J. P. Trott

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RECOVERIES

Hieronymous Bosch. *The Conjurer*. Stolen 13 Dec 78 from authoritiethethe Municipal Museum, St-Germain-en-Laye, France. Recovered Jan 79.

Cathedral Treasure from Lyons, France. Stolen Dec 78., Recovered outside Lyons, Jan 79.

Ch'ien Lung. *Three Rams*. No 46 this issue. Recovered Mar 79.

English, 19th c. *Silver Centerpiece*. Stolen from University of London. Recovered Jan 79 in New York.

Greek, 5th c BC. *Head of a Man*. Stolen from Metropolitan Museum, New York, 9 Feb 78. Recovered in New York 14 Feb 79.

Charles M. Russell. *Here's Hoping*. Stolen Feb 26.78 from Russell Museum, Great Falls, Montana. Recovered Dec 78.

———. *Gallant Lovers; The Scout*. Stolen Sep 78 from Russell Museum, Great Falls, Montana. Recovered 12.78

———. *Steer Rider*. Stolen from the Montana Historical Society, Helena, Montana. Recovered Dec 78.

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